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ABSTRACT

The purpose of this guide is to present dance education as a discipline and to encourage student participation in a wide range of dance activities. The unit, "Rationale/Philosophy/Goals," contains an introduction to the program, a rationale, and overall goals. "Scope/Sequence/Strategies," presents a chart which lists basic competency goals for dance education programs in elementary and secondary schools and is followed by two sets of classroom strategies. The first, "Dance--A Movement for the Elementary Student" (Tom Griffin), uses a dance approach for the K-6 curriculum. The second, "Dance--A Creative Art Experience 7-12" (Betty Toman), uses a unified approach to study the body, movement, space, and rhythm, the four basic elements of dance. Information concerning a visiting artist program concludes the unit. "Evaluation" lists qualities used to judge dance programs for the lower elementary (K-3), the upper elementary (4-6), the middle/junior high (7-9), and high school (10-12). An evaluation for students and dance facilities is included. The final unit, "Appendices," contains four sections (1) audiovisuals and dance publications by the National Dance Association; (2) selected references on dance; (3) dance organizations; and (4) the National Dance Association position paper on aerobic dance. (APG)

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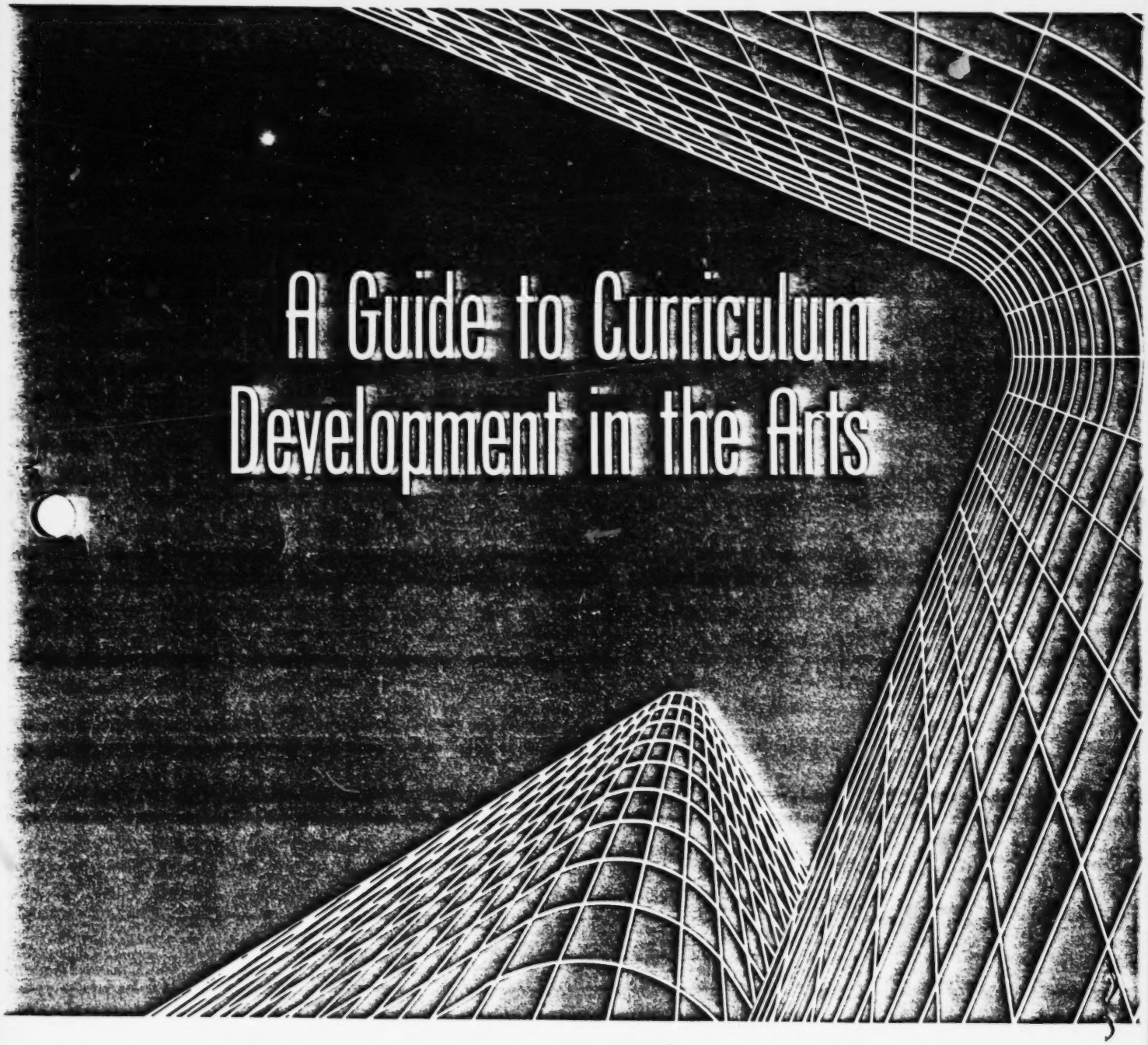
A Curriculum Coordinating Committee Report



Iowa Department of Education

A GUIDE TO CURRICULUM DEVELOPMENT IN THE ARTS

Curriculum Coordinating Committee Report
Iowa Department of Education

Others in this series of curriculum guides: Foreign Language, Language Arts, Mathematics, Science and Social Studies

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FOREWORD

Curriculum development is a synergistic, evolutionary, ongoing process which builds on successful practices and techniques. An effective curriculum stimulates each student to achieve his or her personal best and prepares the student to meet a rapidly changing world. An effective curriculum is a challenge to students and educators. It challenges students to continually achieve and educators to continually develop their teaching techniques.

This guide is a result of a 1985 mandate from the Iowa General Assembly, calling for the Department of Education to develop "subject matter committees and committees that cross subject matter lines for coordination of curriculum at all education levels."

This mandate was a response to one of the major recommendations of the Legislature's Excellence in Education Task Force report of 1984, First in the Nation in Education (FINE). The Department of Education based its plan for implementing the legislation on recommendations from the report. The Department established six subject matter committees of 15 to 17 members for the arts, foreign languages, language arts, mathematics, sciences, and social studies. The committees were composed of elementary teachers, secondary teachers, merged area school faculty, college and university faculty members, area education agency consultants, school district curriculum coordinators, and other education professionals.

The committees devoted their first year of activity to the vertical articulation of each subject area. This guide is the result of that work. The FINE report notes the importance of horizontal articulation across subject areas, developing such skills as reading and comprehending, writing, speaking and listening, problem solving, conceptualizing, reasoning, analyzing, and learning to learn. This guide will be used as a basis for horizontal articulation in coming years.

The best curriculum is not mandated or enforced from outside. It results from the active involvement of teachers and administrators striving to meet the needs of students. It combines new processes and research about effective curriculum with the experience and expertise of teachers, administrators, and specialists.

This publication is designed to guide faculties and administrators in developing curriculum and improving instruction in the arts. It is intended to help districts enhance and build upon their current local curriculum.

Robert D. Benton

Robert D. Benton, Ed.D.
Director, Iowa Department of Education

INTRODUCTION

A Guide to Curriculum Development in the Arts is in reality four guides under one cover. It was written by four separate committees representing four distinct disciplines: visual art, dance, music, and theatre.

The premise of the arts guide is that instruction in visual art, dance, music, and theatre should begin in early years and continue throughout life; arts instruction should be sequential and consider the developmental needs of all students. This guide is designed to meet the needs of Iowa students regardless of the size school they attend.

"To perceive, judge and value the cultural expressions of humankind and develop skills for personal expression and communication through the arts" is one of the 12 goals for students established by the Iowa State Board of Education in 1986. The purpose of this guide is to help teachers implement this goal.

Learning to perceive, analyze, create, judge, and value what is known through our senses is basic to education. Sensory perception and communication skills are fundamental tools necessary for learning. Hearing and seeing, acts of sensory perception, are the essence of music and the visual arts. Speaking, writing, and moving are communication skills which are the essence of theatre, creative writing, and dance. When students learn in and through the arts, they learn to listen and observe more carefully; they learn to speak and write more clearly; they learn to move with greater ease. They learn to learn better.

Complex thinking skills can be developed. Students should learn how to abstract the repeatable features of their experiences. Students need to learn how to distinguish parts from a whole and how to juxtapose parts to create a new whole. Learning through the arts provides opportunities for abstracting, analyzing, and synthesizing.

Basic skills and thinking skills are important. However, of equal importance is the development of values and attitudes. All students should have experiences which provide for learning how to make critical choices and for developing a personal sense of order. Direct experiential participation in the arts fosters the development of values and attitudes through sound, visual images, verbal use, and movement.

Education in the arts is the process of acquiring basic skills and complex thinking skills, and developing values and attitudes through art, dance, music, and theatre. Arts education enhances the educational process for all students. Learning in and through the arts should be a fundamental experience for everyone.

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PREFACE

In the 1970's there was a tremendous growth in dance activity across the United States both as a performing art and as an academic discipline. The National Endowment for the Arts reports that nationwide attendance at dance concerts grew from 1 million to more than 15 million. The National Dance Association reported that by 1981 more than 500 colleges and universities throughout the United States offered a dance major degree program or an interdisciplinary program in dance. In 1983 it was reported that 58 institutions of higher learning offered graduation concentrations in dance.

Today it is very evident that professional and university dance companies are well received throughout Iowa. There is a dance major program at the University of Iowa, Iowa State University offers both a dance option and a dance minor, and the University of Northern Iowa has a very active dance program in the Physical Education Department.

Many school districts in Iowa have participated in the dance component of the Artists-in-the-Schools/Communities programs. The enthusiasm for these programs has been outstanding. Still, in spite of the growth of dance in Iowa, it appears that few Iowa schools have developed and implemented progressive dance education programs that match what is being done in many schools across the U.S.A. In most schools, a 1976 survey finding remains true in 1986: "Dance education is virtually ignored by Iowa public schools as an expressive fine arts form."

It is hoped that this guide will encourage Iowa school personnel to be aware of what is being advanced by the largest professional organization for dance education in the nation, the National Dance Association (NDA), and what is being practiced by many school districts throughout the country. NDA urges the support of dance programs that will foster aesthetic/kinesthetic education, promote movement skills that explore and extend the artistic, cognitive and psychomotor potentials of all students, and that include sequential dance experiences appropriate to the developmental stages of K-12. NDA urges support of such programs where they do exist, and development where they do not yet exist.

DANCE

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Rationale
Philosophy
Goals

INTRODUCTION

The semantic problem of defining dance education is quite difficult, for the word "dance" itself describes so many kinds of actions that must be differentiated according to purpose. Most dictionaries define the word "dance" as some kind of rhythmic movement that is organized. Many dance scholars claim that dance is the mother of the arts. A multitude of forms fall within the many categories we label concepts of educational dance and physical education programs: rhythmics, basic movement, movement exploration, movement education, creative dance, and educational modern dance.

Certain performing art forms of dance have come to have special names, and before any meaningful definition of dance may be made, we must know which dance form we are trying to define. The most common forms are ballet (classical and modern), modern dance (sometimes called contemporary), ethnic dance, jazz dance, tap dance, musical comedy and theatrical dance. Recreational dance forms often include folk dance, square dance, ballroom or social dance, disco, country western, and aerobic dance.

An ideal dance curriculum should involve many kinds of dance and emphasize the developmental and integrating process of dance as a form of human behavior. Dance has a long and honorable history and inherits much from the past. While its study must profit from the increased scientific knowledge of physiological and psychological research of today, we must remember that dance is a very basic art form. A true dance education curriculum must be a hybrid of two parental lines: the art and the science of human movement, the physical and the aesthetic.

Aerobic dance, a popular pseudo-dance form, is a system of exercises performed to music, dealing with cardiovascular fitness, and should never be the only dance form used in an educational curriculum. (See the Appendices for the National Dance Association Position Paper on Aerobic Dance, 1985.)

A Tool for Assessing and Designing a K-12 Physical Education Program published by the Iowa Department of Public Instruction in 1985 states that one of the objectives for physical education programs should be to help students "foster an aesthetic appreciation of artistic forms of movement" (pg. 10) and that all physical education program content should include some dance in all grades K-12 (pg. 53).

The purpose of this 1986 guide is to clarify that dance education should be conceived as a discipline and not as a single dance form; students should experience a wide range of dance activities. There is an identifiable gap between what should be happening and what is really happening in dance education in many American public schools. Modern theories of learning indicate that physical education programs should have an emphasis on problem solving and creativity in all the grades and especially in grades K-6. Many school systems throughout the country have responded by developing programs that use a creative dance approach for their elementary levels. This is especially true for states that provide separate dance certification and have dance specialists in the schools. The classroom strategies developed and used by Tom Griffin, Roosevelt Elementary School, Ames, Iowa, are presented here as a model physical education program that uses creative dance as the core of the K-6 program.

The chart adapted from the dance curriculum used in North Carolina lists essential competencies that should be used as criteria when designing a progressive dance education program for K-12. Five main goals for dance education are outlined. The Course of Study K-12 which was developed by the Division of Cultural Arts, State Department of Public Instruction, North Carolina, identifies elements of superior dance education, and may be used for assessment and evaluation.

No attempt has been made to develop a prescribed system in dance education for Iowa schools. This guide could prove helpful for a self-assessment of each school's present dance offerings, and point toward methods for improvement. The aim should be to strive for the best dance education program that is possible for each unique school setting.

R A T I O N A L E

In Iowa and across the nation, the role of dance education in the public school setting has often been discussed and praised, or sometimes questioned, by school personnel. Many isolated articles have been written, often reflective of a single author's view. In 1976, the dance educators' largest and most influential professional group, the National Dance Association (NDA) held a conference in Washington, D.C. which brought together top resource personnel in education, dance education, dance artists, parents and students. The charge of this group was to develop a comprehensive view of the reasons for dance experiences in the schools. The result was the booklet, Dance as Education compiled by Charles Fowler and published by NDA (Washington, D.C., AAHPERD, 1977). The rationale set forth in that publication is here paraphrased as follows:

> Since the beginning of time dance has been a basic element in the lives of all peoples. Humans have symbolized their great tragedies and ecstasies through dance. In the past, people have danced for bountiful crops and successful hunts; today, people dance to express joy and show exuberance. Primitive people danced to cast out evil spirits; contemporary people dance to banish cares. Dance is celebration, it is a method of expressing one's self to others.
>
> More than mere physical movement, dance is aesthetic. It has been defined as the most humanistic and humanizing of the arts because the human body is the instrument. First, dance acknowledges the human form, then elevates it. Weakness and fragility are transformed to strength and nobility. In dance the body is affirmed and uplifted, mind and body are one, the body is the primal instrument of life.
>
> Dance, like the other arts, is a form of communication which has its particular elements. These elements of sound, movement, line, pattern, form, space, shape, rhythm, time and energy are combined in gestures and motions. The gestures and motions can assume a variety of forms from ethnic and folk dance, ballroom and tap dance to ballet and modern dance. Each type of dance has its specific rules for how these elements are combined. There are varieties of accompanying music, costumes, shoes and props which help make each dance individual.
>
> There is a great misunderstanding among educators and the general public about the value of dance. All too often they do not ponder the question of why people dance. The answers can be found in the inherent values of dance to the individual, the society and to culture as a whole.

Individuals who dance give a wide variety of reasons why they do. Dance is an outlet. Through dance one can gain a feeling of exhilaration. Dance involves the entire body. The challenge is both physical and aesthetic. The stamina demanded by dance helps the individual develop self-discipline. Dance helps people become more aware of their own weight, energy and coordination.

Societies throughout time and across political borders have danced. Dance is an activity which is seldom done alone; it is done for people; it is done with people. Dance is a means of establishing a social identity within a group. It is also a way of understanding others within the same group. Dance helps people make connections between themselves and others. It is a socializing activity—sometimes formal, sometimes informal.

The very essence of a culture is expressed in its dance. From the tribal dances of early Native Americans to contemporary dances of American discotheques, people demonstrate in body language and costume how they wish to present themselves to the world. It has been theorized that the feminist movement of the 70's brought about the change of males no longer leading females on the dance floors. Some traditions have featured dancers of one sex or another. In Greece and Austria, much of the dancing is done by males. In Kabuki theatre the dancing is done by males portraying women and portraying males. The Flamenco has equally exciting roles for males and females. In traditional classical ballet the emphasis was upon the ballerina and her skills until Nijinsky exploded onto the stage in the 20's. Now the spotlight is shared equally between male and female dancers.

Specific locations and eras are reflected in dance. Who can think of a waltz without immediate visions of sweeping ballgowns and Vienna in the mid-nineteenth century? The Charleston conjures thoughts of flappers, speakeasies and the roaring 20's. The jitterbug is always associated with bobbysocks, servicemen on leave and World War II.

Dance is a means of self-expression and communication. Dance is an art form with specific elements which may be combined in a multitude of ways. Dance reflects times, places and cultures. Through experiencing dance, an understanding can be developed of various peoples and civilizations in more than an intellectual way. Understanding can be physically and aesthetically internalized.

G O A L S

Dance education can make a significant contribution to learning in a variety of ways. Generally there are five areas which should be addressed:

1. Dance as an exercise, fitness, wellness tool.
2. Dance as a recreational, leisure-time activity.
3. Dance as a means of understanding one's own culture and the culture of others.
4. Dance as a process of developing creative potential.
5. Dance as a means of nurturing the performing dance artist.

These goals for dance agree with the goals established in A Tool for Assessing and Designing A K-12 Physical Education Program published by the Iowa Department of Public Instruction in 1985.

Exercise, Fitness, Wellness Tool. Dance is an art form which encourages pyschomotor development, physical fitness, and total wellness. Proficiency in dance technique requires coordination, flexibility, strength and endurance, but this is done on an individual and not a competitive basis. As a total wellness tool, dance can be a means of physical, emotional and aesthetic development, without the trauma of winning or losing, while developing each person's capacity to use the body both effectively and efficiently. A comprehensive dance education program serves the divergent needs of all students. Through dance, human experience is intensified and clarified, and integration between inner and outer self is revealed. This works equally well whether people are able or disabled, young or old, strong or weak, male or female, or with black, yellow, brown or white skin. Perceptions are sharpened and people become more in tune with all their senses for dance involves mental, motor and emotional responses. Dance can add a considerable amount of joy to moving, which could encourage people to stay physically active. It provides all people with a non-competitive way to move.

Recreation, Leisure Time Activity. All people can be provided with a wider range of recreational choices when they have an understanding and appreciation of dance. Square dancing, ballroom dancing or social dancing can be a demanding physical exercise which invigorates body and mind. As the world moves toward more leisure time for larger groups of people, it is essential for more varieties of a physical activity to be available. Some people have poor hand-eye coordination, some people do not want to be competitive during their leisure time. For these people, dance is the perfect leisure-time physical activity.

Understand One's Own Culture and the Culture of Others. Through dance people can better understand themselves and their heritage. It defines and clarifies self while providing a basis for developing a wider range of knowledge of others. Similarities and differences among groups, societies and cultures can be recognized and accepted. The body internalizes the reality of different types of dance and thus becomes a catalogue of culture.

Process of Developing Creative Potential. Students can conceive movements through the elements of dance. As they create and recreate they refine their natural skills of perceptions and imagination. Learning how to choreograph a dance sharpens the power to visualize, to perceive, to be selective, to weave parts into wholes, to use insight and to be conscious of form. Just the act of trying to improvise, and not being afraid of trying to move in a new or different way, improves one's self concept. Small children are not afraid to think imaginatively. To keep the creative impulse alive, and to develop a student's power of creative expression into adulthood, is the challenge of all the arts in education. An adult who is able to adjust to new situations and to think imaginatively and creatively is essential in today's rapidly changing world.

Means of Nurturing the Performing Dance Artist. The dance curriculum should motivate students with talent and interest toward career directions in dance and related areas. Throughout the grade levels, the dance curriculum should sustain the student's ability to dance through student involvement, progress and growth. A wide range of careers exists in the field of dance: performer, choreographer, technical assistant, dance teacher/educator, dance in recreation, dance criticism and dance research.

If dance functions in these five ways, then the place of dance in the public school curriculum can be justified. Initially, dance should be taught to students as evolving creatively from their own interests and physical capabilities. Dance education should be more than mere memorization of steps passed from adult to child, more than performances for proud parents, beyond exercises to rock music. Dance education must be a process that involves the student with inquiring, thinking, sensing, observing, feeling, inventing, responding and evaluation. Because dance is physical, mental and emotional it can reach students who can not be touched by verbal means alone. It provides diversity and opportunity within the school setting for students to express themselves and communicate with others.

Scope Sequence Strategies

SCOPE AND SEQUENCE

The following chart, adapted from a competencies program developed in North Carolina, lists basic competency goals for a well conceived and progressive dance education program in the elementary and secondary schools. Certain behaviors could be expected from the K-3 students, which should carry over through the 12th grade and beyond. More complicated understandings could be expected as the program progresses 4-6, 7-9, and 10-12. Read the chart across the two pages. This chart could be a valuable tool when used as the criteria for developing a competency-based program in dance education.

COMPETENCY GOALS	K-3
1. DEVELOP POSITIVE ATTITUDE TOWARD SELF	1. Recognize significance of own contributions 2. Show awareness of capabilities and limitations of the human body. 3. Participate willingly 4. Develop a sense of pride and integrity.
2. DEVELOP A POSITIVE ATTITUDE TOWARD OTHERS	1. Show tolerance of others and recognize their work. 2. Work well with others.
3. DEVELOP A POSITIVE ATTITUDE TOWARD DANCE AS A HUMAN EXPERIENCE	1. Understand that different people dance in different ways.
4. DEVELOP A POSITIVE ATTITUDE TOWARD DANCE AS AN ART FORM	1. Understand that dance is selected movement.
5. UNDERSTAND THE CONCEPT OF KINETIC AWARENESS	1. Understand the body as the instrument of dance. 2. Understand there are different body parts. 3. Understand that movement has range. 4. Understand that body carriage is important. 5. Understand that one should respect the body.

4-6	7-9	10-12
1. Same as previous column	1. Same as previous column	1. Same as previous column
2. Same as previous column	2. Same as previous column	2. Same as previous column
3. Respond freely to thoughts, feelings and ideas through movement	3. Become aware of the relation between movement and feeling	3. Same as previous column
	4. Begin to understand the need for personal involvement in dance as a creative process	4. Develop confidence in own personal style
1. Become supportive of others work.	1. Value the similarities and differences among people.	1. Value and support the personal style of others
2. Work well alone as well as with others.	2. Share responsibility in producing quality work through individual and group effort.	2. Same as previous column
1. Understand there are many ways to form and present dance.	1. Understand dance as a reflection of cultural heritage.	1. Comprehend the universality of dance
	2. Understand dance in its historical perspective.	2. Same as previous column
1. Understand that dance is selected movement to produce a desired effect.	1. Understand dance as a creative art with many different forms and style.	1. Develop confidence in own aesthetic judgment about dance.
1. Understand that different body parts have different capacities for movement	1. Understand that the body has unlimited possibilities when well trained and cared for	1. Understand that the well trained body extends potential within the creative process of dance
2. Understand that range of movement deals with flexion, extension and rotation	2. Understand the significance of the body parts to the whole	2. Same as previous column
3. Understand that proper body maintenance is essential for dance	3. Understand that range helps to define the intent of movement	3. Understand that the use of range is important to quality dance
4. Understand that body carriage is important	4. Same as previous column	4. Same as previous column
	5. Understand that one must take responsibility for his/her own body	5. Understand the need for a lifetime program of care for the body is essential

COMPETENCY GOALS	K-3
6. UNDERSTAND THE CONCEPT OF SPACE	1. Understand personal space 2. Understand general space 3. Understand shape (angles, lines and curves) 4. Understand direction (forward, backward, right and left, etc.) 5. Understand pathways (curving, zig-zag, etc.) 6. Understand open and closed space 7. Understand focus (centering attention)
7. UNDERSTAND THE CONCEPT OF ENERGY (amount of effort used)	1. Understand sustained energy (same amount of energy and stop) 2. Understand percussive (burst of energy and stop) 3. Understand swinging (giving way to gravity, flow through and suspension) 4. Understand vibratory (shaking) 5. Understand collapsing (giving way to gravity) 6. Understand that one can move with different amounts of energy (heavy/light, soft/hard, sharp)
8. UNDERSTAND THE CONCEPT OF METRIC AND BREATH RHYTHMS	1. Understand tempo (fast and slow) 2. Understand even and uneven time 3. Understand a natural sense of timing 4. Understand pattern (repeat)

4-6	7-9	10-12
1. Same as previous column 2. Same as previous column 3. Same as previous column	1. Same as previous column 2. Same as previous column 3. Same as previous column	1. Same as previous column 2. Same as previous column 3. Same as previous column
4. Same as previous column	4. Same as previous column	4. Same as previous column
5. Same as previous column	5. Same as previous column	5. Same as previous column
6. Same as previous column	6. Same as previous column	6. Same as previous column
7. Will combine the elements of space into dance	7. Develop an awareness of the relation of space to time and energy in	7. Develop an intuitive sense of space which promotes quality dance
1. Same as previous column	1. Same as previous column	1. Same as previous column
2. Same as previous column	2. Same as previous column	2. Same as previous column
3. Same as previous column	3. Same as previous column	3. Same as previous column
4. Same as previous column 5. Same as previous column 6. Same as previous column	4. Same as previous column 5. Same as previous column 6. Same as previous column	4. Same as previous column 5. Same as previous column 6. Same as previous column
7. Begin to combine the elements of energy into dance	7. Develop an awareness of energy as it relates to time and space in composition 8. Develop an awareness of own energy and its control as it affects oneself and others	7. Same as previous column 8. Same as previous column
1. Understand rhythm as measured and unmeasured time 2. Understand rhythm as accented and unaccented time 3. Understand that different individuals have a different sense of natural timing 4. Understand pattern (repeat)	1. Same as previous column 2. Same as previous column 3. Same as previous column 4. Same as previous column 5. Develop an awareness of of the relation of time to energy and space in composition	1. Same as previous column 2. Same as previous column 3. Same as previous column 4. Same as previous column 5. Same as previous column 6. Understand rhythm as the basis for dance composition

9. DEVELOP SKILLS IN IMPROVISATION	1. Improvise alone 2. Use improvisation to form dance 3. Appreciate the improvisation of others
10. UNDERSTAND THE CONCEPT OF COMPOSITION (making a dance)	1. Understand that dance has a beginning, middle and end 2. Understand that one can translate ideas into into movement 3. Understand the sequence is a series of movements 4. Understand the need of personal commitment from start to finish of composition 5. Understand the importance of making his/her own dance

4-6	7-9	10-12
1. Same as previous column 2. Same as previous column 3. Use improvisations to form dance with partner and small group	1. Same as previous column 2. Same as previous column 3. Same as previous column 4. Use improvisation in large groups	1. Same as previous column 2. Same as previous column 3. Same as previous column 4. Same as previous column 5. Refine improvisation ideas
1. Understand that expanding movement vocabulary in the body supports the development of form 2. Understand the ideas and their relation to other ideas strengthen composition 3. Understand the relationship of the parts to the whole in composition 4. Understand the need ot personal commitment from start to finish of composition 5. Understand the role ot finding movement material through self-improvisation 6. Understand the importance of repetition for retention of composition (learning) to repeat) 7. Understand the importance of individual, partner and groups in creating dance	1. Understand that selected movement supports the quality of form 2. Understand that the selection of ideas is a part of the creative process inherent to dance 3. Understand the relationship of the parts to the whole in composition 4. Understand the need of personal commitment from start to finish of composition 5. Appreciate himself/herself as a creator, not an imitator of dance 6. Understand the importance of repetition for retention of composition (learning to repeat) 7. Assume responsibility for partner and group effect	1. Understand that composition involves aesthetic judgment 2. Understand that ideas presented with integrity lead to quality composition 3. Understand the relationship of the parts to the whole in composition 4. Understand the need of personal commitment from start to finish of composition 5. Understand that one controls the creative process to create own style of dance 6. Understand the importance of repetition for retention ot composition to repeat) 7. Understand that dance can be a part of the total theatre experience

CLASSROOM STRATEGIES

Two sets of classroom strategies are outlined in this section.

"DANCE--A Movement Approach for the Elementary Student", was developed and written, and is used, by Tom Griffin, Roosevelt Elementary School, Ames, Iowa. This is an excerpt from the handout accompanying the demonstration of his method of teaching that was presented for the American Alliance for Health, Physical Education, Recreation and Dance national conference held in Minneapolis, Minnesota, in the spring of 1982. Roosevelt Elementary School was chosen by the National Dance Association as an example of an exemplary program using a dance approach for the K-6 physical education curriculum as taught by Tom Griffin. In this handout he lists the competencies he expects of his students and the movement concepts he stresses. The six-phase format he uses as the basis for his K-6 program is then developed for each grade level as his K-6 Theme Curriculum.

"DANCE--A Creative Art Experience 7-12", is a conceptual framework to use in grades 7-12, developed by Betty Toman, Iowa State University, Ames, Iowa. It uses, as the principles of the creative process, a unified approach of studying the body, movement, space and rhythm as the four basic elements of dance as a creative art form. It defines necessary vocabulary that should be used and some basic skills that should be developed, but allows the teacher an individual implementation of the basic concepts depending on the specific situation.

DANCE--A MOVEMENT APPROACH FOR THE ELEMENTARY STUDENT

Movement efficiency is the ultimate goal in all play and work skills. The mechanical principles of movement are learned by children and the concepts are applied to the learning of new play or work skills. Creative movement is based on the acquisition of basic locomotor and non-locomotor skills and an understanding of the rhythm combined with movement. The learning of various creative movement patterns and the choreographing of original movement compositions provides the individual with an important avenue for creation and aesthetic efforts. Through a basic movement vocabulary each student, boy or girl, can expect to develop competency in the following areas:

1. Perform a variety of basic movement skills.
2. Demonstrate an understanding of the relationship between movement and fitness.
3. Choreograph an original movement composition to music.
4. Develop an awareness of movement as it relates to nonverbal communications.
5. Work cooperatively with others in developing a movement presentation.
6. Recognize basic movement patterns associated with various forms of dance.
7. Develop an aesthetic appreciation of a variety of creative movements and dance activities.
8. Translate more accurately and efficiently thoughts, concepts, and ideas through nonverbal communications.
9. Share creative ideas with others.

10. Display a greater degree of self-confidence.
11. Reconcile and intensify an understanding of rhythm through creative movement activities.
12. Experience "carry-over value" of movement efficiency in various play/game/sport activities.

Movement Concepts

The following concepts are offered not as a completed list, but as a beginning framework of terms which students will develop for use in their own movement experiences. Concepts will logically develop from simple to complex usage.

1. Space — use of
2. Time — fast vs. slow, acceleration vs. deceleration
3. Force — light vs. strong
4. Shape — quality of individual/group
5. Direction — forward, backward, sideways, diagonal
6. Focus — incorporating various body parts
7. Levels — high, medium, low
8. Pathways in space
9. Symmetry and Asymmetry
10. Locomotor — getting from place to place

K-6 Theme Concepts

The following six-phase format is the basis for a K-6 theme curriculum. It is not intended to be a complete program, but instead to offer the instructor a basis for beginning, and logic for skill progression from grade level to grade level.

1. Body actions (arms, legs, whole)
   What?
2. Space
   Where?
3. Effort (weight, time, flow)
   How?

4. Relationship
   With whom and/or what?

5. Development of movement
   Memory

6. Lesson plans

Structure of Class

Example

1. Warm-up

2. Locomotor/Vocabulary

3. Creative/Curriculum Problems

   3.1 Cross-over in above

   3.2 Extensions

   3.3 Elements

      3.3.1 Space

      3.3.2 Time

      3.3.3 Energy

      3.3.4 Motion (quality of)

Assignment

1. Ways to move isolated body parts

2. Ways to move in space

   2.1 Direction

   2.2 Level

   2.3 Space

3. Ways to change time

4. Descriptive words (moving quality)

   4.1 Energy

   4.2 Quality

K-6 Theme Curriculum

Kindergarten

Body Actions (arms, legs, whole) WHAT?	Whole body actions: Running, rolling, creeping, skipping, jumping, stopping Parts development: Hands, feet, knees, elbows (clap, grasp, beat, pierce, stroke, smooth)
Space WHERE?	Develop space concepts through action and stillness: Near, far, above, below, in front, behind, side
Effort (weight, time, flow) HOW?	Play with strength and lightness: Fast and slow Quality: Bound and free
Relationship WITH WHOM AND/OR WHAT	Mainly spatial relationships: Close, apart (away from), large equipment, on, under, over, around, teacher vs. class
Development of Movement Memory	Repetition of actions leading to bodily skills and development of rhythmic awareness
Lesson Plans	Spatial concepts Locomotion and freezes Sustained and sudden Strong and light Story plays (for primary level)

First Grade

Body Actions (arms, legs, whole) WHAT?	Whole body actions: Contracting, expanding, turning Combination of actions More emphasis on body parts: Experience and identify body shapes (long, round, wide, twisted)
Space WHERE?	Action in space: Rising, sinking, spreading, shrinking Pathways in space: Straight, curved, zig-zag
Effort (weight, time, flow) HOW?	Acceleration and deceleration Sustained to sudden actions Increase and decrease of tension

First Grade (cont.)

Relationship WITH WHOM AND/OR WHAT	General space awareness: Avoiding One's and two's Together, alternate, contrast
Development of Movement Memory	Develop short phrases
Lesson Plans	Strong/sudden, light/sudden, light/slow Explore actions in space and whole body actions Explore body parts (hands and feet) Conditioning exercises to music

Second Grade

Body Actions (arms, legs, whole) WHAT?	Body base: Explore a variety of bases while standing, sitting, kneeling (positions of stillness) Parts leading and initiating actions Variety of take-off: Flight, shapes in air
Space WHERE?	Further develop space: Self and general Directional movement may create either floor or air patterns: Linear, circular, angular, meandering
Effort (weight, time, flow) HOW?	Combinations: Firm, fine Tough actions: Sustained and sudden actions
Relationship WITH WHOM AND/OR WHAT	One's and Two's: Action and reaction Two's and Three's: Unison, canon
Development of Movement Memory	Develop short phrases to music
Lesson Plans	Sudden and sustained Strong/quick and slow/light actions Strong and light actions in a group situation Explore actions: Skipping, spinning, collapsing Whole body actions with emphasis on body parts and developing a dance

Third Grade

Body Actions (arms, legs, whole) WHAT?	Combinations of jumping, turning, traveling and stopping: Pausing for effect, gesturing Ability to handle and move with various props
Space WHERE?	Levels: High, medium, low
Effort (weight, time, flow) HOW?	Combination of time and weight: Firm and sudden, firm and sustained fine and sudden, fine and sustained
Relationship WITH WHOM AND/OR WHAT	Reinforcement of two's and three's: Meeting and parting Together and parting Meeting and staying
Development of Movement Memory	Construction of simple dances to completion Knowledge of construction patterns
Lesson Plans	Sudden and sustained actions in small groups Individual and group shapes Effort and group characteristics Partners and pathways Group work: meeting and parting Locomotion, meeting and parting in pairs

Fourth Grade

Body Actions (arms, legs, whole) WHAT?	Use of gesture for effect Symmetry and asymmetry
Space WHERE?	Group shapes Space words developed: Far from, near to, around, between, above, below, beside, behind, over, under, into, onto
Effort (weight, time, flow) HOW?	Action refined by focusing the learning on the quality and dynamics of movement: Time, space, energy, flow
Relationship WITH WHOM AND/OR WHAT	Small groups and partners: Meeting and passing Leading and following Group actions, shapes and formations Group rhythms

Fourth Grade (cont.)

Development of Movement Memory	Music for more complex and longer phrases Other stimuli: Pictures, lighting, composition, poetry, prose, nonsense rhymes
Lesson Plans	Stimuli: Action words Poetry Various music compositions

Fifth Grade

Body Actions (arms, legs, whole) WHAT?	Ability to move simultaneously and successively Basic effort actions: Wringing, punching, floating, gliding, slashing, pressing, dabbing, flicking
Space WHERE?	Space patterns as related to effort actions
Effort (weight, time, flow) HOW?	Concerns for time rhythms, placing of accents Within phrases: Beginning, middle, end Basic effort actions Apply effort actions Dramatizing
Relationship WITH WHOM AND/OR WHAT	Use of instruments in groups Developing rhythmic patterns
Development of Movement Memory	Speed in composing and ability to reproduce phrases, sequences, and dances with rhythm, bodily, spatial accuracy
Lesson Plans	Stimuli: Words Music, locomotion and whole body actions

Sixth Grade

Body Actions (arms, legs, whole) WHAT?	Use of dance vocabulary to develop combinations using small apparatus and various props
Space WHERE?	Use of space, by the student choreographer, as the work(s) may appropriately dictate

Sixth Grade (cont.)

Effort (weight, time, flow) HOW?	Use of dramatic ideas for dance drama where characterization is important. Plot development must be clear through body, shape and effort content.
Relationship WITH WHOM AND/OR WHAT	Group interaction
Development of Movement Memory	During these years relevance and similarities of dance among the arts and life should be developed.
Lesson Plans	Stimuli: Effort Space Group relationships Creative dance intermediate

"The teaching of art is the only subject in his educational experience where a member of the future generation can be offered the chance to truly find himself as a unique person; because only here are there no ready-made answers telling him what he ought to see, feel, think or in which way he ought to find his self-realization."

Bruno Bettelheim*

The Body - The Dancer's Tool

1. Kinesthetic awareness - a sensitivity to muscle tension, body position and body control.

2. Kinesthetic memory - remembering not only the movement mentally but the "feeling" of the action physically.

3. Technique - all the exercises used by a dancer to help develop kinesthetic awareness; to gain flexibility, control, coordination and a greater range of movement in the body. Also refers to a specific style of movement for example, Graham Technique or Limon Technique.

4. Technique studies - a set sequence of exercises that may be memorized and repeated.

5. A movement vocabulary - all the techniques and actions a dancer is capable and willing to use.

6. Discipline - the self control necessary to master a movement vocabulary.

7. Freedom - the desire and inventiveness to go beyond your learned vocabulary and try your "own thing".

8. Plié - bending of the knees—a specific dance technique for developing turn-out and control of the legs—prepares the legs for landing after elevation.

9. Relevé - a rising or stretching up to the ball of the foot.

10. Focus - directing the eyes and looking to a definite point in space; but also involves "looking" with other body parts.

11. Dynamics - changes in the rhythm, muscle tension and strength of movements.

12. Projection - total involvement of face and body in movements to intensify the actions and communicate the ideas.

* "Art: A Personal Vision," in ART (New York: The Museum of Modern Art, 1962 [Produced for the National Committee on Art Education and distributed by Doubleday and Co., New York]), p. 62.

A. Basic locomotion - Shift of weight

1. Step or walk - one foot to other foot (one foot always in contact with floor).
2. Run - one foot to other foot (moment when weight is off floor).
3. Hop - one foot to same foot.
4. Jump - one foot or both feet to both feet.

B. Other common locomotion dance forms

1. "Jop" or Sissonne - both feet to one foot.
2. Leap - extended run.
3. Dance Walk - lead with pointed toes (controlled carriage of body).
4. Cut step - one foot replaces or "cuts away" the other.
5. Prance - walk or run with lifted knee and extended foot.
6. Skip - step and hop in uneven (long short) rhythm.
7. Gallop - step and run in uneven (long short) rhythm.
8. Slide - step and run (or cut step) in uneven (long short) rhythm. (usually performed to side)
9. Triplet - 3 steps forward in even $\frac{3}{4}$ meter (down-up-up or plie-releve-releve.)
10. Waltz - 3 steps in even $\frac{3}{4}$ meter, forward, side, close, or back, side, close.
11. Box Waltz - 2 measure phrase - 1 forward waltz and 1 back waltz.
12. Plain Mazurka - run, cut step, hop (or glide step, cut step, hop) in even $\frac{3}{4}$ meter.
13. Pas de Basque - run-step-step (side-cross diagonal-together) in even $\frac{3}{4}$ meter.

14. Two-step - a 3 step uneven (short short long — — — —) pattern to a $\frac{2}{4}$ or $\frac{4}{4}$ meter.

15. Polka - a 4 part uneven (long short long short — — — —) pattern to $\frac{6}{8}$ or $\frac{2}{4}$ meter (step-step together step-hop.)

16. Schottische - a 4 part even pattern to $\frac{4}{4}$ meter (step-step-step-hop.)

C. Basic qualities of movement

1. Swing
2. Sustained
3. Percussive
4. Suspension
5. Vibratory
6. Collapse

Space - The Dancer's Canvas

A. Designs in space

1. Spatial design - the pattern of movements created in the air.

2. Floor pattern - the design created on the floor by moving from one place to another.

3. Symmetrical - a pose or movements equally balanced on the right and left sides.

4. Asymmetrical succession - a pose or movements not equally balanced but giving the impression of all flowing in one direction.

5. Asymmetrical contrast - a pose or movements that are not symmetrical and do not flow in one direction but give the impression of opposition.

EXAMPLES:

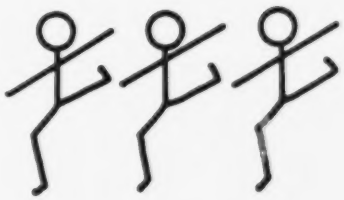
Solo-

Symmetry

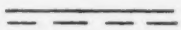
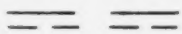
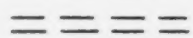
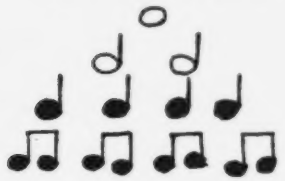
Succession

Contrast

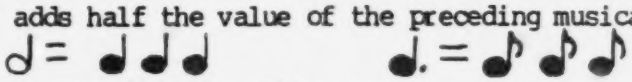
Trio-



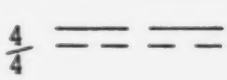
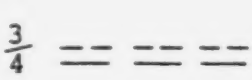
1. Upstage - area of stage away from audience.
2. Downstage - area of stage nearest audience.
3. Stage right - dancer's right when facing audience.
4. Stage left - dancer's left when facing audience.

Musical Notation		Line Notation*
	Whole note	
	2 half notes	
	4 quarter notes	
	8 eighth notes	

*Shows underlying beats and rhythmic patterns.

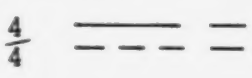
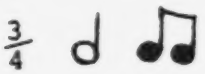
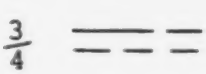
A dot (.) adds half the value of the preceding musical note.



Examples of even rhythmic patterns:

Musical notation	Line Notation
	
	

Examples of uneven rhythmic patterns:

Musical Notation	Line Notation
	
	

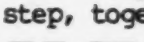
A rhythmic analysis in line notation would include:

1. Time signature (number of beats to a measure).
2. Underlying beat (determined by top number of time signature).
3. Rhythmic pattern (how rhythm is related to underlying beat).
4. Step pattern (movement to rhythmic pattern).

Examples:

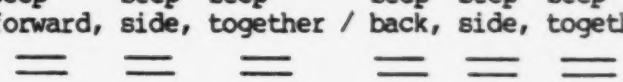
Two-Step $\frac{2}{4}$

step, together, step



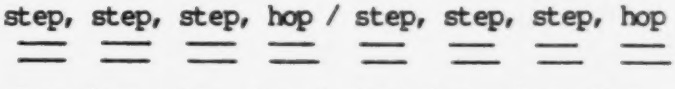
Box Waltz $\frac{3}{4}$

step forward, step side, step together / step back, step side, step together

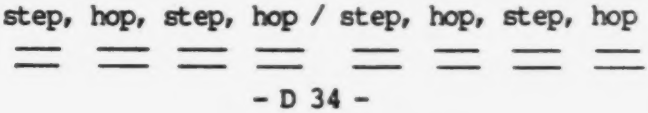


Schottische with Variations $\frac{4}{4}$

step, step, step, hop / step, step, step, hop



step, hop, step, hop / step, hop, step, hop



Terms, Ideas, and Structural Forms

A. Basic Terms

1. Choreography - the art of composing dances.
2. Functional gesture - movement based on a useful action (scrubbing a floor, combing your hair, beating a drum, etc.).
3. Social gesture - movement based on interaction (handshake, a parade, an embrace, etc.).
4. Ritual gesture - movement based on ritualistic ceremony (forms of religious worship, a beauty contest, inauguration, etc.)
5. Emotional gesture - extending the movement shape suggested by any given feeling (love, hate, grief, etc.).
6. Pantomime - realistic imitation of any action.
7. Stylization - giving movement a certain character or manner (style).
8. Abstraction - enlarging, embellishing, distorting realistic gestures or creating pure movement designs.
9. Dance pantomime - setting a rhythm, stylizing and/or slightly abstracting the realistic actions.
10. Dance gesture - setting a rhythm, more fully stylizing and/or abstracting the actions; a total involvement in the mood, thought and action of the idea and the resulting movement.
11. Improvisation - creating movements as you move.
12. Composition - preconceived set of movements that could be repeated.

B. Basic Ideas

1. A dance could tell a story.
2. A dance could convey a feeling or mood.
3. A dance could be abstract designs in space.

C. Basic Structural Forms

1. AB - two sections, related but contrasting.
2. ABA - two contrasting sections followed by a restatement of original section.
3. Theme and Variations ($A^1A^2A^3A^4$) - restatements of original section, each time given a new slant.
4. Rondo - (ABACA) a main section appears at least 3 times between contrasting sections (may be varied when restated).
5. Free form - each new section is added in accordance with the unfolding of the purpose or idea of the dance.

When you have the necessary movement vocabulary, inner motivation, inventiveness and desire to "do your own thing", then you are involved with dance as a creative art experience. When you are willing to really develop your ideas and to communicate non-verbally to others, and when your ideas are <u>really worth sharing</u>, then you are involved with dance as an art.

A R T I S T S - I N - S C H O O L S / C O M M U N I T I E S

To fulfill the fundamental curriculum aims of dance education, it is often advantageous to bring visiting dancers, choreographers or movement specialists into the classroom to assist and guide students and teachers. There are many different aspects to a well-balanced dance program, and no one teacher can expect to be an expert in all areas. Students need the opportunity to see professional dancers and have the opportunity to work with them.

A visiting dance expert cannot be substituted for regularly scheduled classes and a sequentially designed curriculum. The visiting experts should be used to bring more depth to specific areas of the curriculum. These experts must clearly understand the learning characteristics of the particular students and the objectives of the dance experience in advance.

The Iowa Arts Council sponsors an Artists-in-Schools/Communities (AIS/C) program which helps fund the placement of professional dancers in school and community learning centers. Iowa's AIS/C program is designed to:

- o provide teachers and their students access to dancers,
- o help individual students relate to the creative process and understand how it affects their daily lives,
- o complement dance education in schools and communities,
- o motivate and stimulate teacher and student interest in dance through work with professional dancers,
- o help students understand how dance contributes to our culture.

Through the AIS/C program, dancers, students, teachers and community people may work together designing and performing a dance presentation or working with school or community theatre on choreographing and dancing for musicals. Residencies include movement classes, dance classes, workshops, master classes, lectures and demonstrations. A wide range of possibilities exists.

Residencies of single dancers or residencies of dance companies are available, and may be chosen from a list of Iowans or a national list. Costs vary depending upon the length of residency and the company selected.

AIS/C dance residencies range from two days to two weeks. Through Solo Artists, a program similar to AIS/C and also sponsored by the Iowa Arts Council, it is possible for professional artists to present one-day programs (4 1/2 hours). Solo Artists programs include workshops, lectures and demonstrations, and classroom sessions.

For specific information about Artists-in-Schools/Communities or Solo Artists contact the Iowa Arts Council, State Capitol Complex, Des Moines, Iowa 50319. Telephone: (515) 281-4451.

Evaluation

PROGRAM EVALUATION

The course of study K-12 suggested for North Carolina schools by the Division of Cultural Arts, State Department of Public Instruction, Raleigh, North Carolina, is the basis for this section. This excerpt from the North Carolina plan could prove valuable as an assessment tool for evaluating dance programs in Iowa schools. Program content and presentations will vary greatly in each Iowa school. The North Carolina Course of Study K-12 identifies qualities that typically exist in superior programs. The purpose of any evaluation should be to identify strengths and weaknesses and to develop a plan for improvement. Dance education should be a sequential program of developing concepts and strengthening skills which are based on the creative process as a means of communication and personal expression. This North Carolina plan provides students the opportunity to involve themselves actively in dance as a creative art.

LOWER ELEMENTARY (K-3)

Major Emphases

Children's dance for the early childhood years is centered around the child's exploration of the body as the instrument for dance, and of movement as a mode of self-expression, communication and understanding. Dance becomes a valuable vehicle for learning about one's self, others and the world in which one lives.

Movement is a natural resource which children bring into the classroom. This resource is channeled into experiences which involve the child in the creative process inherent to dance and improvisational opportunities. Activities build skills and knowledge related to dance, for expanding their capabilities and strengthening their aesthetic awareness.

Program Features

Knowledge/Content

Children are actively involved in a variety of dance activities which are directly related to their own personal experiences and knowledge. A concept of dance as a way of perceiving, understanding, responding, and creating is developed within the child through exploration of the component elements of dance. Exploring ways of using time, space, and energy is basic to the child's discovery of the movement potential of the various body parts, to finding movement in natural phenomena, to interpreting sounds and forces, to rhythmical responses and to organizing and developing sequence and pattern.

Arrangements are made for the individual to work alone, making his or her own decisions and moving in his or her own spaces as well as activities which require group interaction, organization, and responses. These experiences help to shape an awareness of dance as a way of being.

Learning Objectives (Attitudes, Concepts, Skills)

1. Attitudes

   - o positive self-concept (feeling good about oneself)
   - o self-confidence (understanding one's abilities and limitations)
   - o sharing (tolerating others and appreciating their contributions as well as one's own; taking turns)

2. Concepts

   - o space (personal, general, levels, direction, shape)
   - o energy (effort/force, heavy/light, even/uneven)
   - o time (rhythm, fast/slow, pattern, sequence)

3. Skills

   Utilitarian
   - o exploring nonlocomotor movement in personal space (shaking, bending)
   - o exploring locomotor movement in general space (running, walking, skipping)
   - o moving on different levels (high, middle, low)
   - o moving in different directions or pathways (back, side, front, diagonal)
   - o moving the whole body at once, isolating body parts and moving body parts in opposition to one another
   - o making shapes with bodies in space, (round, smooth, twisted)
   - o developing balance
   - o making a sequence
   - o developing beginning technique to warm-up the body and promote flexibility

   Perceptual
   - o developing a sense of timing (rhythmical response, tempo, duration)
   - o moving as one sees other things move (animals and other natural phenomena)
   - o beginning and ending a dance
   - o developing a sense of discrimination (movement, moods, emotions)

   Communicative and expressive
   - o improvising movement
   - o developing a beginning vocabulary in dance
   - o interpreting and expressing moods and emotions
   - o interpreting simple rhythmical responses to musical stimuli
   - o moving simply for self-expression (movement for movement's sake)

UPPER ELEMENTARY (4-6)

Major Emphases

Dance study at the intermediate level continues the emphasis begun in the K-3 level on the child's exploration of dance as a mode of self-expression and communication. Continued involvement in the creative process, an expanded vocabulary and a refinement in motor skills contribute to the child's capabilities in dance. Exposure to the study of dance heritage begins to reinforce dance as a means of expression throughout history. Improvisational opportunities are abundant.

Program Features

Knowledge/Content

At this level, the creative, cognitive, and aesthetic emphases are developed through the more refined uses of time, space, and energy. Further development of motor skills, sense of timing, pattern and sequence allows the child to compose simple individual and group dances.

The child's experience with dance literature is broadened with exposure to stories about dances and the history of dance, such as those relating to classic, ethnic, country, and folk dance. More attention is given to music with accompanies these dances.

Learning Objectives (Attitudes, Concepts, Skills)

1. Attitudes

   - development of a positive self-image and confident attitude toward dance both as a receiver and responder
   - appreciation of dance as a human experience with human values (many acceptable ways of dancing)
   - acceptance of dance as a valid way of expressing and communicating for males and females

2. Concepts

   - space (utilizing level, shape, direction and motion in relationships to make dance)
   - energy (control of effort in motion which more clearly defines intent)
   - time (rhythm and tempo, fitting movement patterns to different durations of sounds)

3. Skills

   Utilitarian
   - further development of technique to warm up the body and promote flexibility, expanding the possibilities for movement
   - combinations of the various elements to make dance
   - developing sequence and pattern by using various combinations of elements to make simple dance composition

Utilitarian (continued)
- o using musical sounds of different duration as an impetus for moving
- o transferring sensitivity to texture into total body movement
- o dance through improvisation
- o use of symbols for recording dance
- o simple steps utilized in folk and country dance

Perceptual
- o developing a more refined sense of timing
- o keener observation of movement found in one's environment to be used as a key to clearer communication through one's own moving
- o a sense of composition (where to begin an idea, how to develop the idea, when it ends)
- o discrimination (what is appropriate to a particular dance)

Communicative
- o expanded dance vocabulary to suit the appropriate skills areas (texture, composition, choreography, tempo, technique)
- o expression of ideas, symbols, images, and feelings in short compositions
- o continued exploration of dance as a means of enjoyment
- o utilization of dance as a means of communication which extends beyond the printed or spoken word

MIDDLE SCHOOL/JUNIOR HIGH (7-9)

Major Emphases

The emphasis at the 7-9 level is on exploring individual preferences, which begin to bring forth an innate style of movement. The student begins to make choices and to expand ideas into valid composition which bears his or her own distinct touch.

In addition to the creative approach, emphasis is given to developing an awareness of social and contemporary forms of dance which serve as recreation and entertainment and provide partnered and group experiences.

More exposure and consideration is given to different styles and techniques of dance and their development throughout history. Contributions of outstanding choreographers and dancers are studied. Some perspective of how dance has developed in different geographical regions is considered, especially the development of dance in America.

Program Features

Knowledge/Content

Treatment of ideas, images, symbols and feelings in dance becomes more precise. The student learns to make discriminating choices which help to perfect his or her interpretation. More time is required to bring the student's dance to fruition. Opportunities exist for solo and ensemble work in composition as well as improvisational experiences.

Students are encouraged to formulate their own opinions and judgments based on wide exposure to dance through films, live performances, and other media. Discussion of different styles and techniques is encouraged, as well as participation which allows the body to be involved in an introductory way with the various dance experiences, such as ballet and modern dance.

The students continue involvement in the creative process, and through participation in recreational dance, they begin to build a repertoire of dance which is usable for social functions. The recreational dance forms also heighten the body's response to rhythm.

Learning Objectives (Attitudes, Concepts, Skills)

Attitudes
- o positive self-concept (seeing oneself as a good dancer)
- o appreciation of various dance forms
- o acceptance of dance as a natural way of expression

Concepts

- o spatial awareness as it relates to composition
- o energy as a means of punctuating or emphasizing phrases within compositions
- o time studied more in depth in terms of various rhythmical forms
- o dance can be read at sight, just as the printed word, drama and art

Skills

Utilitarian
- o deeper development of technique to train the body
- o development of skills to strengthen choreography
- o compositional skills to strengthen solo and ensemble work
- o development of skills in the realm of social and contemporary dance
- o introduction of skills which are found in classical and modern dance

Perceptual
- o viewing others' work and gaining insight into the multiplicity of forms expression may take
- o understanding the total dance experience as being much larger than any one particular style or technique
- o formulating personal preferences in dance which develop interest in particular areas

Communicative
- o utilize dance as one more language with which one can communicate
- o realize dance as a means of communication and expression which goes beyond the printed word

HIGH SCHOOL (10-12)

Major Emphases

Offerings and opportunities in dance at the high school level provide a broad range of concentration, from a basic introduction to areas of specialization. Emphasis is placed on a greater diversity of dance offerings and depth of instruction, which allow students to pursue special interests, as well as learning experiences which are designed to develop aesthetically responsive citizens.

Program Features

Knowledge/Content

Every student has the opportunity to pursue his or her artistic desires. Courses at the secondary level offer studies which further the development of the dancer's body, as well as studies which encompass historical background, in-depth studies of forms, opportunities for performance and experiences in dance-related areas such as movement for stage and production. Courses exist which serve the beginner as well as the advanced students. Those who may wish to pursue academic studies of dance are given a sound foundation as well as those who may seek employment in dance-related fields.

Concentration in varying degrees can be elected in the following areas (these areas are offered as separate subjects or part of a total dance program):

Creative Movement—Studies which allow involvement at the secondary level in dance as a total experience without the necessity of working in a particular style.

Composition/Choreography—Studies from a historical view as well as skills development emphases.

Classical Dance—Studies which allow students to pursue participative interest in classical form. Technique for the style is featured.

Modern Dance—Studies which allow the pursuit of participative interest in modern form. Technique for the style is featured.

Dance and the Theatre Arts—Exploration of dance as utilized in the theatre arts. Participative and technical skills are developed. Performance opportunities should be included.

Dance History—Studies which trace dance throughout its historical development and to its particular geographical regions.

Recreational Dance—Studies which provide participation in the social forms of dance.

STUDENT EVALUATION

Let's Take a Look at Dance

All student development in dance occurs along a continuum. Any evaluation assessment must come from observing student work over a period of time, making both objective and subjective assessments. Intellectual understanding of basic elements, rhythmic and aesthetic principles, and historical implications are all measurable by written examinations and are important facets of the student's dance experience. When looking at movement itself, you want to base your judgment not only on technical skill but also on the student's ability to bring to movement the awareness and expressiveness that makes it dance. An example of an evaluation scale for measuring movement skills could be the following:

Excellent	Dancer is accurate in rhythm, skillful with foot patterns, aware of space and floor patterns, shows a feeling of assurance, is kinesthetically pleasing in controlling all parts of the body, and expresses the spirit of the actions.
Good	Dancer executes the steps correctly in form, rhythm, and sequence; lacks something in ease, naturalness or spirit.
Average	Dancer performs the actions correctly with only minor errors and apparently knows it well enough to be somewhat involved in the spirit.
Fair	Dancer can execute basic steps involved with occasional errors but is unable to readjust readily; not really involved in the spirit.
Poor	Dancer performs steps inaccurately, rhythmically off, not involved in the spirit.

If performance of a dance composition (own choreography or someone else's work) is considered important, look at the following and rate (Excellent, Good, Average, Fair, Poor) in each category:

Technique - ability to perform all movements with ease and accuracy.
Projection - performs with feeling and total involvement.
Stage presence - ability to remain "in character"; never lets down.
Sensitivity to rhythm - awareness of phrasing and emotional content.
Appearance - costume, hair, etc. appropriate and not distracting.

If choreography itself is considered important the five points listed above for performance are important aspects, for you must consider the composition and its performance in entirety. Other categories to consider should include:

Motivation - the dance having a "reason for being".
Theme - suitable to performer(s) and suitable for dance.
Creativeness - evidence of originality (original idea or original treatment of an old idea).

Movement - chosen within capabilities of performer(s); interesting use of space; effective transition; evidence of selectivity in relationship to idea.

(If accompaniment, costumes, lighting and sets are used, they should contribute to the total effectiveness of the composition.)

DANCE FACILITIES

For most dance activities, the school gymnasium or auditorium stage is a suitable location. The area should be accessible for all students, be well ventilated and have a resilient floor. The best floor for any physical education or dance activity is a hardwood "floating floor" that has air space between floor and foundation. Avoid concrete floors or tile installed directly over concrete. Equipment for playing music, records and tapes and some percussive instruments are needed. Mirrors and barres are desirable.

APPENDIX A

AUDIOVISUALS AND DANCE PUBLICATIONS BY THE NATIONAL DANCE ASSOCIATION

Available from: American Alliance Publications
P.O. Box 704
Waldorf, Maryland 20601

The Dance Experience, a highly acclaimed series of modern dance films, produced by the Athletic Institute, is now available through the American Alliance. Conceived and choreographed by Lynda Davis with Nancy Smith Fichter as a consultant, the films are designed to impart to beginners—or remind more accomplished dancers of—the conceptual roots and motivations of modern dance.

Produced in full color on 16mm film, they are also available in all popular video formats at substantial savings. Endorsed by the National Dance Association.

THE DANCE EXPERIENCE

Preparing to Dance

Deals with methods used in studio classes prepare the dance with approach, technique, and awareness of time and space. Shown in this program are various important components of the training process, how studio classes may be designed and conceptualized, and the values a dancer can realize from the studio experience. 15 min., color. 1984.

Dance Design: Shape and Time

Time itself is the context of the dance. The dancer moves, utilizing the values of time, acceleration, deceleration, providing accent and visual punctuation, occupying or vacating space as the need and mood requires. 16 min., color. 1975.

Dance Design: Motion

How does one develop a language of movement? How does one learn the "body thing?" Problem solving is one way of increasing a kinetic vocabulary, developing a continuity of movement images and design concepts. When motion problems are presented, the dancers offer possible solutions to motivate the involvement of the viewer. 19 min., color. 1975.

Sources of Dance

Explores the origins of ideas for composition, compositional sketching, and the language of choreography. 17 min., color. 1984.

The Dance Instrument

The movement ranges, and possibilities for the various body parts are explored and cultivated, in anticipation of a usable technique and vocabulary of communication. 17 min., color. 1975.

How to Move Better

Continued exploration of the needs for development and understanding of an efficient dance instrument. Elements which contribute to a more effective performance are presented in detail, and correction of frequent allignment errors contribute a positive image. 20 min., color. 1975.

DANCE PUBLICATIONS

Aesthetics and Dance

A collection of philosophical essays by eminent scholars in dance, physical education, and philosophy, that view movement arts and the human body from an aesthetic standpoint. Of interest to dancers and dance educators, and to physical educators concerned with the philosophy of sport. Contributors included Mary Brennan, Ken Ravizza, Jan Fetters, Diane Walker, Joanna Friesen, Cynthia Rostankowski, Jill Hoerter, Mark Wheeler, Sandra Farleigh, and Carolyn Thomas. 1980.

A Guide to Dance Production: "On With the Show"

A publication especially suited for the teacher and student faced with the problems involved in producing a dance program of their own. Presents in capsule form a historical survey of the major developments in 20th-century dance theatre productions. Provides comprehensive, detailed information on production of a dance program including designing and constructing costumes, arranging the accompaniment, lighting the dance, staging the production and publicizing the event. 1981.

Children's Dance

Lively new ideas and innovations in the field of dance education. A useful tool for the classroom teacher as well as the specialist in dance and physical activities. 1981.

Dancing: A Guide for the Dance Your Can Be

A comprehensive work on careers in dance by Ellen Jacob, a professional dancer. Jacob's book is a treasure for the professional, the layperson and the student contemplating a career in dance. She explores the field of dance with energy and thoroughness...attire, nutrition, safety, physical requirements, dance styles, training, and conversations with professionals. Alive with photographs and filled with resources on instructors, schools, films and publications. 1981.

Dance as Education

A position paper providing information essential for creating, guiding, evaluating, and defending dance experiences in the schools. Topics focus on issues and concerns in dance education such as: the what and why of dance, dance in education and the right of access to dance, curricula in dance, and teachers and specialists in dance. Contains a resolution on dance education endorsed by seven dance associations.

Focus on Dance VII - Dance Therapy

A comprehensive examination of the field. Articles on training, research, methods of work, and dance therapy for special groups by leaders in one of dance's most exciting fields. 1974.

Focus on Dance IX - Dance for the Handicapped

A collection of informative articles and topics of current interest in the field of dance for the handicapped, edited by Sally Fitt and Anne Riordan. Different approaches, techniques, and philosophies for providing dance experiences for the hearing impaired, visually handicapped, emotionally disturbed, learning disabled, and those with other physical and mental handicapping conditions. Of particular interest to the dance educator with limited expertise in working with the handicapped, and to the special or physical educator without a background in dance. 1980.

Focus on Dance X - Religion and Dance

A collection of essays that studies the fundamental link between dance and religion. Includes a historical overview as well as such topics as the role of dance in specific denominations, dance as spiritual expression, and the conflicts between dance and religion. 1982.

Dance Directory: Programs of Professional Preparation in American Colleges and Univerities

Contains information about colleges and universities that offer dance curricula at the undergraduate and graduate levels. Information on each institution includes type of program (dance education, performing arts, dance concentration), course offerings, teaching personnel, enrollment, and degrees offered. 12th ed. 1983.

APPENDIX B

SELECTED REFERENCES ON DANCE

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APPENDIX C

D A N C E O R G A N I Z A T I O N S

American College Dance Festival Association
c/o Margaret Skrinar
104 Trees Hall, Dance Program
University of Pittsburgh
Pittsburgh, PA 15261

American Dance Guild
1619 Broadway, Room 603
New York, NY 10019

American Dance Therapy Association
Suite 230
2000 Century Plaza
Columbia, MD 21044

Association of American Dance Companies (AADC)
162 West 56th Street
New York, NY 10019

Committee on Research in Dance (CORD)
D Department, Education 675D
New York University
35 West 4th Street
New York, NY 10003

Dance Notation Bureau
505 Eighth Avenue
New York, NY 10018

National Association for Regional Ballet (NARB)
1860 Broadway
New York, NY 10023

National Dance Association (NDA)
1900 Association Drive
Reston, VA 22091

Sacred Dance Guild
c/o Gloria Castano
90 High Street
Dedham, MA 02026

APPENDIX D

NATIONAL DANCE ASSOCIATION POSITION PAPER ON AEROBIC DANCE

Approved by NDA September, 1985

Definition and Description

Aerobic Dance is a system of exercises and dance movements performed to music in an enjoyable manner. The length and speed of the movements are gradually increased so that the overload principle is applied.

Aerobic Dance is one of several methods available that condition the cardiovascular system. With this conditioning, other physical changes usually occur in the body (i.e., increased flexibility, agility and strength, weight loss, and enhanced body image).

To achieve this conditioned physical state, Aerobic Dance uses choreographed sequences of locomotor movements, floor exercises and established dance steps.

Participants

Aerobic Dance is generally, but not exclusively, practiced by women who are interested in improving their body image and physical condition. Most instructors are young women in good physical condition who may or may not have appropriate training in the proper teaching of this activity.

NDA POSITION

NDA perceives Aerobic Dance as a recreational dance form which, if taught properly, can contribute to an individual's physical, mental, and social development.

Concerns

1. The National Dance Association is concerned that the explosion of Aerobic Dance programs has produced a situation of unqualified people leading this activity. Such a climate has potential dangers for participants and instructors, particularly regarding age and physical condition. It is, therefore, NDA's position that teachers of Aerobic Dance be well trained and knowledgeable about both dance and physical fitness. It is important to have fun, but it is equally important to have safe and sane instruction in this physical activity.

2. Another concern of NDA is that Aerobic Dance may replace current dance programs in the schools. NDA would oppose such moves since the current various forms serve very different purposes, all of educational value.

3. Certification programs, like teachers, have seemingly appeared from everywhere. No national guidelines exist which would decide which agencies are qualified for certification.

Conclusion

In conclusion, NDA perceives Aerobic Dance as an opportunity to expose more people to the benefits of dance in general. Dance teachers are encouraged to become more knowledgeable about physical fitness, and physical educators are encouraged to become more knowledgeable about dance. NDA acknowledges that Aerobic Dance programming can be creative, but it is not Dance as an art form.

National Dance Association
An Association of the Alliance for Health,
Physical Education, Recreation and Dance
1900 Association Drive, Reston, VA 22091